



PAStell Project Art Show Magazine/Bulletin

Volume 4, Number 1; November, 1963

CONTENTS

Cover.....	Judith Lawrence (Electronic Stencil of her 1st Prize Winner, Childrens' Fantasy, Chicon Art Show, 1962.)
Page 4.....	Silk Screen Process.....Barbi Johnson
6.....	Seasons Greetings (so put this one aside for next Holiday Season!).....Bjo
8.....	DISCON Art Show Winners, 1963
9.....	D C Report.....Juanita Coulson
12.....	Postscript to DC Rpt.....Buck Coulson
13.....	Treasury Report.....John Trimble
14.....	PAS News Notes.....Bjo Trimble
16.....	Editorial.....Bjo

PAStell is edited by Bjo Trimble, and is published on as nearly bi-monthly a schedule as possible by Al Lewis, bless him!

PAS ADDRESS: 5571 Belgrave Avenue, Garden Grove, California, 92641; USofA. All correspondence pertaining to PAStell, and Project Art Show in general, should be sent to that address.

SUBSCRIPTIONS: 25¢ per issue, 6 for \$1 from the above address; please make any and all checks and money orders payable to Project Art Show.

STERLING AREA Subs are 2/- per issue, 6 for 7/6d. from Brian & Frances Varley, 47 Tolverne Road, Raynes Park, London S W 20, England.

NEXT ISSUE, PAStell v4n2, is currently scheduled for mid-December; one more addition to the Xmas rush--but maybe we can get back on schedule!

Yes, Ed Meskys, we've jumbled a Volume number--no v3 at all!--to v4n1. This was done to finally get a system to this business; the vol. # now indicates the number of the Annual WorldCon Art Show immediately concluded. Sorry, you bibliophiles, but this idea helps us more than it hurts you! If any of you would care to count up to see how many PAStells (including both Silmés) there've been so far, we could start including a Whole Number along with the vol. & issue #s.

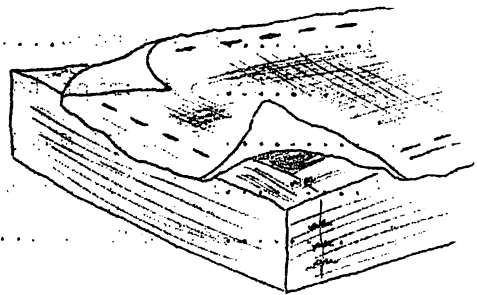
SILK SCREEN PROCESS

by Barbi Johnson

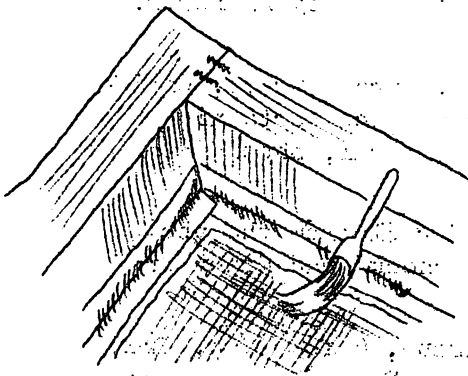
Let's say you've decided to do a fanzine cover, Christmas cards or whatever you might want to do a largish number of in color, and that you want to do it in silk screen. So what do you do now?

The first step is to acquire the materials you will need: a frame, a drawing board (wood), a pair of hinges with removeable pins, a good sturdy stapler, a piece of silk large enough to cover the frame with a little to spare, glue, gelatine stencils or tusche, brown paper tape, shellac, silk screen paints, paint solvent, and transparent base, a good porous paper (construction paper and charcoal paper both give very good results), and a squeegee.

You must now prepare the screen. Place the silk over the frame and drive a staple in the middle of one side. Stretch the silk tightly and put another staple opposite the first. Do the same at either end, then work gradually around the frame, keeping the silk taut at all times. This is preferably at least a two-man job. After the first row of staples is in place, drive in another, reinforcing row of staples outside of it, staggering the staples, as:



Trim off the excess silk, wash the silk with hot water and detergent to remove sizing, then tape the inside and outside of the frame, running the tape about $\frac{1}{2}$ inch over the silk, clipping the tape to fit neatly into the corners. When thoroughly dry, give the frame a coat or two of shellac, extending it onto the silk about $\frac{1}{4}$ inch beyond the edge of the tape. Don't begrudge the working area—this process protects the silk and, more important, keeps the paint from seeping out around the edges and making a ghastly mess.



There are two ways to hinge the frame to the drawing board: You can set the hinges directly into both, in which case they have to be recessed into the wood to give a flush surface, or a piece of wood the same size as the end-piece of the screen can be fastened firmly to the drawing board, and the hinges put over the top. This assures that the screen will come down in the same place every time, thus minimizing the problems of registration.

You are now ready to make your stencils. If you use the gelatine stencils (Craftint makes a good, water-soluble one) you lay it over your drawing and cut the design with an X-acto knife or something similar. The part that is to print is lifted off and discarded. Place the completed stencil under the screen and gently rub with a damp sponge (too much water or rubbing will blur the stencil and close up small areas). When absolutely dry, peel off the acetate backing. Now mix a small amount of glue with water to the consistency of thin poster paint—a little blue water color will help you see what you are doing—and fill in around the edges of the stencil, being careful not to get it in the

5
printing areas. An old piece of mat board makes a good spreader. When the glue is dry hold the screen up to the light, and if you see pinholes in the glue give it another thin coat.

To make a tusche stencil--which gives a much freer effect, although impractical for fine lines or details--paint directly on the silk until no pinholes show. Allow to dry, then coat the whole screen with glue as above. When the glue dries, moisten rags with turpentine and scrub both sides of the screen until tusche is gone. Stubborn spots can be cleaned with a toothbrush. Print either stencil as described below.

Now put your original on the drawing board under the stencil and make sure that it is lined up. Lift the screen carefully so as not to disturb the original. Run a strip of masking tape close to all four sides of the original--this gives you the position of the paper when you print.

Mix the paint to the color you want and add about a third of the amount of transparent base--one part base to two parts paint. It should be of a good, firm consistency, not runny. Transfer a small amount of this mixture to the screen; about an inch-wide strip the length of the pattern. Now put a piece of paper in position and pull the squeegee firmly across the design, turning it at the end to avoid dragging streamers of paint over the design, and pull it across once more. Lift the screen and remove the paper. Continue this process until you have the right number of prints, allowing some for rejects on later colors, if more than one color is used. If the screen clogs, you don't have enough base in the paint mixture--if the color bleeds, you have too much.

When you are finished, clean the screen and squeegee thoroughly with the paint solvent. Any paint which has worked into the silk can usually be removed with a fingernail brush and soap. If you want to change the stencil, soak out the old one with water.

Good luck!

---Barbi Johnson.



Season's Greetings from Bjo

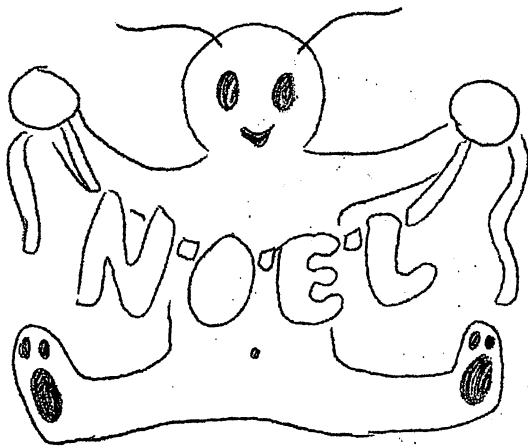
In conjunction with the article on silk screening, it seemed a good time to mention the ingenuity and artistry shown by people who make their own Christmas cards. Even those who "can't draw a straight line" or who have little or no art training show creative interest in sending personal season's greetings to their friends. A few examples of charming greeting cards follow; they represent a variety of media and ideas, some of which may serve to start the rest of us on a design excursion into the realm of Christmas (and other greeting) cards. The nicest part of these cards is sharing a tiny bit of yourself and your talents with loved friends and relatives.

The simplest card came from Grace & Dana Warren: a quick sketch on a 3 X 5 file card in ball-point pen, with the wording typed in. But the message came through.

Many designs from fans are, of course, mimeographed or spirit duplicated. The design can be as simple as GM Carr's little cartoon "newsletter" greetings, telling of all the happenings to her family during the year. Or the standard "Peace on Sol III, Goodwill to Mellow Fen" greeting from the Willis home, which is a quarter-page booklet devoted to the More Reading On Christmas Cards Movement; usually a pun-filled folio of fan comments.

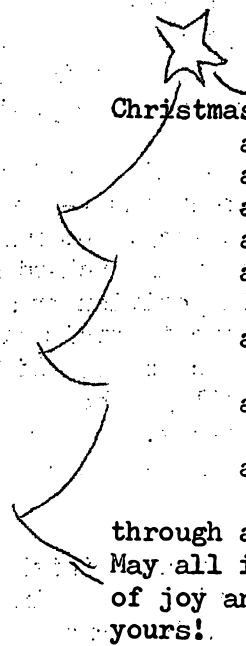
Anglofen are famous for their mimeo'd greeting cards, usually with a lovely Atom, Jones, or other British artist illo, or a cartoon. These cards are seldom more than black ink on white paper, but they never need to be more than that.

Juanita Coulson makes a quick, happy stencil of a small green space critter, and brushes him onto a white card, then fills in the details by hand, in color. The outside message is usually "Noel", and "Cheers" or "Greetings" inside.



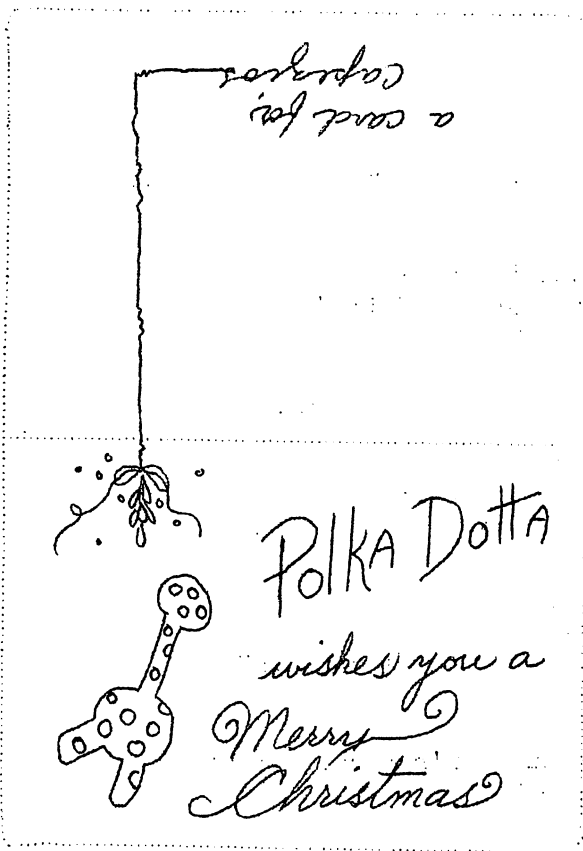
Other mimeographed designs are more intricate, such as Karen Anderson's last "long line" design. Pale gold edging on light blue paper, and Christmas tree balls, lettering and family name in dark blue mimeo ink. The balls were then hand-painted with either felt-nib pen or water colors, and then a sweep of glitter is glued to each ball. Quite a bit of work, and a beautiful effort.

One mimeo'd card I am proud of was a design I worked up for Capezio Shoes. It was used by a small shop in Redondo Beach which specialized in these very



Christmas is a tree
 a star
 a cuddly toy
 a bell
 a wreath
 a carol
 of joy
 a candle
 light
 a lantern
 bright
 an angel
 singing
 through a holy night.
 May all it signifies
 of joy and peace be
 yours!

Dana & Grace Warren



special dancer's designed shoes. Caprios' symbol is a funny two-legged giraffe-sort of critter, usually shown as red, bright orange or shocking pink. Its name is "Polka Dotta". I particularly like to tie in all parts, front, back and inside designs, of a greeting card, so the card when unfolded looked like this.

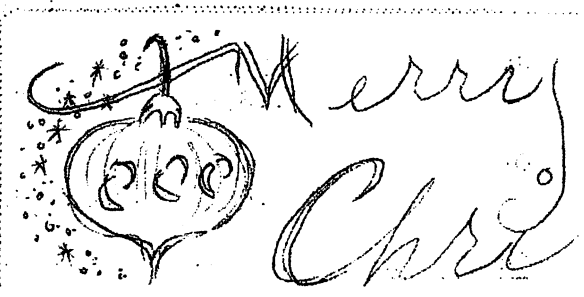
Old Christmas wrappings supplied the materials for a fancy looking card from Marjorie Hill. She used heavy dark green paper and painted in the greetings in gold. The front of the card was decorated with cut-outs of candy-striped goodies from wrapping paper, with a touch of silver glitter (this helps hide any glue which may squish from under the cut-outs, too), and a small cut-out snowman. The whole effect was quite rich.

Envelopes are easy to find at most large paper companies. However, they are usually sold only in 500 or more lots, and are quite expensive in broken lots. All sizes may be obtained from Self-Help Paper Company in Los Angeles (on

Hill Street), from calling card size on up to blueprint size. A standard 8 1/2 X 11 inch sheet of paper, folded as a card, will fit into one of their more modestly priced envelopes. Interested parties contact me, for sharing a box lot of envelopes. White is available in all sizes, colors in some.

A non-fan professional artist, Robert Comargo, sent out hand-painted cards last year; several quick strokes with colors to create a fine, friendly design. The family was probably pressed into service in applying the glitter.

Different methods of producing cards can be utilized on one design; a very rich dark color spot done by silk screen can be overlaid with a heavy mimeo'd design or a complicated silk screen design can be filled in by hand in bits of glowing color (Dri-Mark felt nib pens have brilliant colors) for a stained-glass effect. Or try the simple ditto colors over black mimeo, on white or colored paper. Glitter, bits of net or other materials, and other creative ideas are best used sparingly and carefully rather than splashed too freely.



An idea for an unusual gift is to design a greeting card for friends or relatives (an "open BEFORE Christmas" gift), with an illo or cartoon for each special person. Package the cards and envelopes and send off in plenty of time for the recipient to use them for the coming holiday or event. This idea need not be utilized only for Christmas, but for any other time; a set of birthday cards for the person who delights in remembering dates, or a very special baby announcement design for new parents, personalized "thank you" notes for a shower or wedding gift....possibilities are unlimited!

3 DISCON ART SHOW WINNERS 1963

Judges: Bob Silverberg, Pat Lupoff, Ed Emsch, Hal Clement, Sidney Coleman

FANTASY ART (sponsored by Dick Eney)

- 1...Don Simpson: "In Mannannan's Castle"
 - 2...Judith Lawrence: "Country of the Blind"
- Honorable Mention...Ted White: "Krazy Kat Group"

SCIENCE FICTION ILLUSTRATION (sponsored by Forrest Ackerman)

- 1...Larry Ivie: "Lost World"
 - 2...Don Simpson: "Lensman Group"
 - 3...John Wilson: "Revolt of the Machines"
- HM...Phil Normand: "Barsoom"

OUTRE ART (Famous Monsters of Filmland magazine)

- 1...Judith Lawrence: "Coven"
- 2...Don Simpson: "Artifact Found Off Innsmouth"

CHILDREN'S FANTASY (anonymous)

- 1...Barbi Johnson: "The Encourager's Recalcitrant Guide"
- 2...Joni Stopa: "Frog Concert"

CARTOONING (FM & E Busby)

- 1...Atom: "Martian Invasion"
 - 2...Ryotaro Mizuno: "Space Fishhook"
- HM...Kantaro Hamada: "Untitled"

HEROIC FANTASY (Hyborian Legion)

- 1...Jim Cawthorn: "Earl Aubec and the Golem"

ASTRONOMICAL ART (Los Angeles Science Fantasy Society)

- 1...Bob Martinez: "Landscape"

JUDGE'S CHOICE (Dave & Ruth Kyle)

- 1...Sylvia Dees: "Witch Boy"

OPEN AWARD (Walter Breen)

- 1...Don Simpson: "Death"

PHOTO SALON (both awards sponsored by Eastern Science Fiction Ass'n)

COLOR: 1...Bruce Pelz: "Mannerdammerung"

BLACK & WHITE: 1...Christine Moskowitz: "Greetings From Earth"

NO AWARD in these categories for 1963

FELLOWSHIP OF THE RING (sponsored by the society of the same name)

MOST PROMISING OF SHOW (National Fantasy Fan Federation)

STORY SERIES PHOTO (no sponsor)

EXPERIMENTAL PHOTO (no sponsor)



DC REPORT:

Bjo, you assured me I couldn't do anything wrong about the art show, but by now I'm sure you've decided my native genius discovered a few new things that even you hadn't thought of. Mainly, no matter how well I thought I was prepared, how many times I reread your letters and PASTell, there were umpteen other details of the show. But you've been through all of this, and you know what I mean.

Please excuse us on the basis that we're amateurs, and very trying, and you have our undying admiration (even more than before) for managing this madhouse every year.

First, some sort of Super Good Helpers and All Around Great Sports medals should be struck for Dian Girard and Bruce Polz. There were willing hands from other quarters, but Dian and Bruce were always there. They pinned up paintings, kept an eye on the sticky-finger crowd, helped round out the judge's panel while I chased my missing head, manned the desk constantly, helped take the show down, and in general were two very strong arms for an extremely rattled head.

When I first got in, someone said the show was practically all hung. Well, not quite. The hangings were all hung. I believe Ron, Bruce and Dian were the main force. Some of the paintings were up, but mostly, there was just a good start. We found the cash box and got some hasty instructions from Ron who had to rush off someplace. We had an elite typer with a worn ribbon, and I started typing sheets for each artist and the identifying card tags...we took turns on this, but for the most part, I typed while Bruce, Dian and other helpers put the paintings up.

Other helpers department: Bills Mallardi and Bowers, John Jackson, Joe Sarno, bev and Gene DeWeese and Jim O'Meara. When I first got there, I had to get some stuff from the car and these people not only helped me carry the stuff from the garage to the hotel, but helped me go there twice getting the bastards straightened out on exactly whose car this was and hell yes I had a right to the contents...lugging great heavy boxes full of drawing boards and cardboard and so forth. Ruth Berman, Mike Domina and Andy Silverberg helped at various times to put up and take down paintings and hangings.

A big thanks to Howard DeVore and Fran Krauger; Howard must have let us use twenty yards of his masking tape and twenty gallons of magic marker fluid for making posters and whatnot. I had a red marker, but my black one disappeared.

We were in one big room with the hucksters, you know, but as soon as I got there, Evans and Scithers came in with Joe Sarno and said: "Thrash out any schedule you want for the art show and then post it with Joe. He will get the manager to lock up and open whenever you want it. The art show has complete say-so on when this room will be open and when it will be closed." We weren't terribly arbitrary, of course, because in general we agreed on hours. A few times Howard didn't want to quit, but he was always nice about shutting down when he was outvoted.

Only slip-up...Monday morning when we came down, the Kreugers were there and the room was already opened. Fran was guarding the hangings for us while Ken was counting stock. When they came down at ten till nine, the room was open. Joe hunted up the hotel rep and chewed him out, and apparently it was open unguarded only those ten minutes. Nothing, so far as we have been able to discover, was taken...only a couple of kids were in the room when the Kreugers got there. Sketch table may have lost something, but I doubt it.

Since we sold stuff to the hotel rep, maybe he opened it early so he could come in and push up a couple of bids he had on paintings.

Otherwise, no problem. We opened at nine each morning (and there were people waiting each morning), closed at six thirty Saturday because business was nil as the costume ball was coming up. We planned to stay open later Sunday, but we couldn't take the haul, and again nobody was selling except Howard who accepted the majority vote. Monday we more or less closed at noon. That is, we closed out the bidding and started taking stuff down, but there were people wandering in and occasionally making last minute purchases until everything was off the hangings at about 2:30. Joe Sarno (who was a gem; the major committee member we dealt with) came each morning and got the hotel rep to open, and each closing time he got the hotel rep who checked all the inside doors and locked them, (this way they're responsible). He was there when he said he would be, and any other time Joe wasn't hard to find. Very smooth.

The selection of the remaining judges sort of got taken over by Bruce Pelz and Bob Silverberg. I had no objections to their selections...it's just that I don't seem to have the hardhead go-gettum quality necessary to be a dictatress. We had Bob Silverberg, Pat Lupoff, Hal Clement, Ed Emsch and Sid Coleman -- which gave us a pretty broad area of opinions. As you'll see by the awards, they were strict about not giving awards when there was no contest. They seemed to work out very well.

We had one theft scare. Dian was making her rounds to check sometime Saturday and discovered one drawing missing from the hangings. We double-checked and asked the hucksters. Fran was eager to help. We finally found it over against one wall; it had fallen down and someone had kicked it there, apparently (I'll be charitable and say no one had secreted it for later pick up, anyway.) Fran was as relieved as we. Buck described her as having a carnival attitude...she's not in competition with the other hucksters or the art show...it's "Us against Them Out There". Fran said that her genuine concern was in knowing that when the art show started suffering theft, the book sales also would have theft. "If they'll lift from you, we know they'll lift from us." She was a brick, really.

In the general melée, only one really showy poster got made. We posted it by the registration desk. Considering the nature of the other clientele at the hotel, fans are little angels and teetotalers; insurance salesmen and some infantry battalion reunion and a high school fraternity. Sheesh!

But I put up lots of felt-tip marker posters here and there throughout the room on the popular vote award and "Bidding closes at noon Monday absolutely". I should have made about ten more of those and said "And we mean business". Hard feelings were encountered when people came running up to the desk after we had yanked the bid sheets and tried to furtively scribble in one last overbid.

]]

We didn't keep the bid sheets well hidden unfortunately, and we learned our lesson. When you pull the bid sheets, keep them in you hot little hands and call off the buyers one by one. Don't let fans get to them again. I half-way expected knife fights. I mean, the bidding was fierce. We knew it would be a mob-scene come noon Monday, but not like that! We needed Bruce's sword!

We hung a lot of British stuff unmatted as there was no time. They usually leave nice white borders so the art didn't look too bad. Several late entries were matted on the spot by the artists. I provided the materials and pointed out the work table. It worked very well. Of course, we had this cheap (like free) source of cardboard. It's not real mattboard, but it's good enough for a brief exhibit. I kept on a table behind the desk an X-actq knife, a drawing board, two T-squares and a ruler. I didn't lose anything, and at least twelve pictures were matted there by people who wanted to enter the show. It's worth a repeat if you can manage it. We'll continue to save this white stock, and if you can get anyone from the east going to LA to pick it up now and then and take it out to you, we may have a source for quite a while. It makes dandy posters and quick signs....and saves money.

We had it made with tables. I requested three, and we got four and a half. That is, we got four of the big 4 by 6 tables and one smaller table we used for typing and later display for trophies. We really didn't need four. One was being used mostly for stacking tool cases and bolt boxes, which could just have easily gone underneath the matting and junque table. We had one full table for sales, business, display of Simpson carvings (right in front of the officials, so we could glower sternly and prevent excessive handling). A full-sized sketch table which slopped over onto the table holding bolt boxes and what not....and a table behind the sales desk for private use and matting.

We got a primary typer but too late to do us much good. Ron made up the award cards with it, but the identification tags were done with the faded elite. Oh well, if they had to peer close to read them, maybe it impressed the art on the fans' minds well.

One major bobble....Ron took the list of winners to give to Scithers and told me he was going to make the reading during the business meeting right after an announcement about TAFF. So I'm swamped right then and this is fine; I was delegating authority or something. So when I went down to the Congressional Room to ask Scithers about the panel I was to be on, he pounced on me: "Quick, where's the list of art show winners? Let me read it before they all mill out into the hall!" My reaction was "Whaaa???" I raced madly to find Ron and met him coming in the hall, he gave me the list, and I rushed it back to George. He read it then, which was not a terribly good time, but better than nothing. It was not read at the banquet due to concom policy, as you know.

So, I'm sorry about that, too. Something else I would change if I had my life to live over. Main lack -- time, time, and more time. *Sigh*

Other sad feelings: against the California bunch for buying Don Simpson's carvings at Westercon before DC had a chance at them. Mrs. Tullis was quite interested in Don's work, "Death" was her favorite. (Someone said it looked as though Don had a team of trained termites.) She also liked Larry Ivie's frames; this year they weren't wood, but cardboard. Very ingenious.

Prosser sold like hotcakes. Maybe I should go back to doing pin-up spagals? I am planning to send on to the sketch table my backlog of used art. Some of it. Certain things; several Barrs, Atoms, Cawthorns, etc., that I'm too greedy to let go. But others my conscience tells me would sell quickly and make money for the artist, and I really have no business being such a hog. After all, they did let me use them in YANDRO.

On poor artwork: because we had lots of space, we let everyone who wanted to enter do so, but we were stiffer about entry fees and matting and so forth. I don't have the guts to tell people I like personally that their artwork is pretty bad. And in nearly all cases, they did not enter much or very large stuff, and it didn't attract much attention. Mostly, I didn't have time to struggle with the situation, I simply pointed out the matt stuff and told them the entry fee and took the money. In a way, maybe it cancels out the brilliant artist, but I did my best. If it wasn't up to Bjo standards I can only offer the excuse that I'm not Bjo but a brave substitute. How do you do it? I mean, somebody you really like, a swell guy or gal who maybe thinks that entering will help the art show and the artwork is about poor junior high school level. Not excruciating, but very, very outclassed. Sigh. You know the problem, and I don't envy you one tiny bit, believe me.

All in all, everybody wanted to know where Bjo was so they could compliment her on how this show was up to the high standards she's already set, so I must have carried it off reasonably well. We got compliments everywhere, with the exception of two non-fan biddies who wandered in and were hostessed with explanations of what this was all about and were horrified by Prosser's work. And the hotel representative buying enough stuff to mark him as a neo.

I think we pulled it off, but am I ever glad you're doing it this next year!

P.S. Scithers called last night, thanking PAS for the art show: "It certainly did wonders for us!"

---Juanita Coulson---

POSTSCRIPT TO DC REPORT:

You will find some original receipts in with the records. In the last flurry, receipts weren't required because the purchasers were taking the paintings with them when they paid their cash. However, when someone showed up with a receipt and claimed a painting; I snatched the receipt back. Reasoning being that I didn't want a purchaser to show up several hours later with a receipt and claim that I hadn't given him the painting and demand his money back. I do think this would be a good idea to make this s.o.p. from now on; the customer doesn't need a receipt after he has the painting, and it does give us an extra check. From Pelz' astonishment when I explained what I was doing, I gather it hasn't been done in the past.

Let's hope you can make all the conventions in the future -- I don't want to go thru all this again. I wouldn't mind helping out at the art show table now and then -- I rather enjoy huckstering at a con. But I don't like to do it 10 hours a day.

---Buck Coulson---

[[This couple gave up a considerable portion of their convention time to see that Project Art Show continued successfully. They did this without expectation of recompense, and have probably done it without many thanks from the artists in whose names they have so faithfully worked. There are few words to express my own gratitude to Buck and Juanita -- and to the others who helped them with the show -- but I can, and will, say a sincere THANK YOU for myself, and for my own interests, and for Project Art Show. Coulsons, I love you!

---Bjo---]]

TREASURY REPORT

13

Let's start with....

WESTERCON XVI: Carry-over from the previous show, PASTell subs, Trophy Sponsor donations, etc. brought the treasury up to a comfortable point as we went in to the Westercon Art Show this year:

Balance on hand before WASHow:	\$144.00
Total Income from show:	248.35
Donation from W'Con Committee:	35.00
Subtotal:	<u>\$427.35</u>
Sales proceeds paid to artists:	-182.83
Balance after Westercon Art Show:	<u>\$244.52</u>

DISCON: Buck & Juanita Coulson did a magnificent job of running the show; Buck's records were very clear (at least, after he'd put them in post-show order; from his remarks about them immediately after the show, I'm not sure I'd have cared to tackle them then--but, then, mine aren't usually so hot either immediately after a show).

Balance on hand before DISCON Show:	\$244.52
Total DISCON Show income:	<u>531.48</u>
Subtotal:	\$776.00
Show Expenses:	- 2.15
Cost of Trophies:	-134.63
Sales proceeds paid to artists:	<u>-390.67</u>
Balance currently on hand:	<u>\$248.55</u>

This balance does not include such imminent expenses as mailing costs for the trophies, and the publication costs for this issue of PASTell, etc. Nor does it include postage for mailing the checks to the artists, postage for the records from Wabash to Garden Grove, bank charges, and a host of other nickle 'n dime items. And we've got at least five more issues of this magazine to come from these funds (and a few subs, maybe?!).

APOLOGIES DEPT. I should like to apologize for the extreme tardiness shown in getting trophies and checks out after the DISCON. What small delay there was inherent in having the records done by two people and in two places is pretty negligible; I think most of the delay can be attributed to the tight schedules in effect around the Trimble manse. Bjo & I are both going to school--she's taking 18 units on a full-time plus two nights a week schedule, while I'm making the scene three nights a week myself. All this keeps us pretty busy trying to fit in fanac, PASac, etc. along with our mundane lives, school work, etc. (and we're finding out that taking care of your own house is a darned sight more work than taking care of a rented house ever was). And that's pretty much responsible for the lateness of this of PASTell, while we're at it.

We've had help; Rick Sneary lent a hand in getting the books in tip-top shape, and Al Lewis is pubbing PASTell for us. And we're in the process of working out something with regard to these records; maybe next year it's won't matter what kind of schedule is in effect at the Trimble pad, and everything will go out like clockwork (well, after a fashion). As part of that solution, we'd greatly appreciate it if, from now on, ALL checks, money orders, etc. were made payable to PROJECT ART SHOW. Thanks.

----john trimble----

STYLI KITS

A new goodie which will be the delight of artists who enjoy gadgets and "matched sets" of art materials; a Japanese styli kit with 32 points. It has five handles, and the various points fit into them much as X-acto blades do. Price: \$3.50 set.

Generally, styli cost from 60¢ to \$1.25 each, and are limited to one point each.

The Japanese set comes in a box about the size of a kid's pencilbox, with leatherette covering and felt lining. The sets vary slightly, with small template and often a tiny grinding stone for sharpening points. We have no control over this; there will be at least 28 points in the set, or up to 32 without the stone.

Order from Bjo, make check out to Project Art Show (not to John or Rick). These sets would make very tidy gifts for your favorite fan-artist, or to encourage a neo. They are easy to carry to a one-shot session or a convention.

Certain points in the set seem to be ideal for ditto work, and they have been used for detail work in clay, and for copper working.

ELECTRONIC STENCIL PROBLEMS

Yandro 129 advertised the styli kits and a very good rate for electronic stencils at \$1.50 each, the usual price being \$3. Unfortunately, the deal is off until we can get some things straightened out, and we have no way of knowing if this is possible at present. The company wanted at least 50 stencils to do at once at that price.

I tried to explain to them that fandom did not co-operate that well; that to get 50 stencils together at any one time was practically impossible. They are willing to lower the limit to 30 jobs at once, but even that looks hopeless. Individual fans want their work done NOW, and don't want to wait until a collection of stuff dribbles in.

ART MATERIAL INFORMATION

Starting this issue a new feature will be insertion of folders and pamphlets from various art material companies. We obtain these free from them, of course, for the companies are delighted to get free advertising. And introducing new (or suggesting new techniques for old) art materials should be of interest to everyone calling himself an artist. Non-artists might consider these items as gift possibilities.

Anyone with more information about any product shown (good or bad info) is requested to tell PAS-tell about it. Especially some new use for the item/s.

This issue we have some info from Floquil Products. Since frames will be allowed in the show henceforth, it might be handy to have some ideas on finishing woods. Especially as we will still demand that all art entered in the show be finished; matted and -- if framed -- properly done. Raw wood will be frowned upon unless it is part of the overall effect of the work.

NEW PROJECT ART SHOW MEMBERS

Al Lewis has taken over the difficult task of trying to get PAS-tell on some sort of schedule. He is not editor, but more of a publications director... "Bjo, I direct you to publish PAS-tell!" This is really recognition of the work he has done all along behind the scenes in helping publish the magazine; running off pages, helping collate, paying for paper, stencils and postage and even (ugh) licking stamps. A fine man.

Rick Sneary is now auditor, aiding John Trimble who is treasurer. This means that PAS will have its own bank account, and while John will still write the checks, Rick will keep the books. This should result in faster bookkeeping for PAS and the artists.

Both new members are working for Project Art Show (and you) for free. A lot of year-long work goes into PAS.

SUPPORT SETH JOHNSON'S FANZINE CLEARING HOUSE! 339 Stiles St., Vaux Hall, N.J.



ANTIQUING MADE EASY WITH FLO-PAQUE

Durable, realistic, antique finishes are now easy to obtain - on any surface - with FLO-GILT (metallic) and FLO-PAQUE Colors by using

FLOQUIL'S SIMPLE ONE - TWO - THREE STEP PROCEDURE

which reduces work and time to a minimum and offers a maximum of realism and durability.

These effects are possible on practically ANY Surface by using Flo-Paque Colors; surfaces such as: Ceramics, China, Glass, Metal, Marbelite, Masonite, Masonry, Plastic, Wood, etc. The finishes are perfect for and can be used on: Fireplaces (Accessories), Frames, Vases, Lamp Bases, Furniture, Jewelry, Radiators, Wall Plaques, Wrought Iron, or anything else on which antique finishes are desired.

The finishes are permanent, waterproof, weatherproof, and will not crack, peel or chip. Flo-Paque Colors are so easy to handle, and dry so quickly, that an object may be antiqued in a matter of minutes, where previously - with old-fashioned media and methods - days were required.

We are listing just a few of the limitless number of effects and finishes possible:

ANTIQUER BRONZE: Rich, metallic, oxidized, bronze effect; patina crevices; shiny highlights. Indistinguishable from real metal.

ANTIQUER COPPER: Lustrous copper effect; patina crevices; shiny copper highlights.

ANTIQUER BRASS: Bright brass effect; patina crevices; shiny brass highlights.

FERROUS (IRON) EFFECT: Realistic iron effect; oxidized crevices; lustrous highlights.

FRENCH ANTIQUE (ANTIQUER WHITE): Soft, aged white accentuated with gold and buff.

and many other effects, e.g.: Antique Gold, Antique Silver, etc., to suit individual tastes.

PROCEDURE

Clean surfaces of objects thoroughly with Dio-Sol (solvent). (See regular instruction booklet)

STEP ONE: For most realistic effect, paint lowlights (crevices, indentations) first. (See below for color combinations) Use brush, cloth, or fine sponge, (natural or cellulose but not styrene foam) flow color into crevices.

STEP TWO: Apply general, overall color with brush or air-brush over entire surface, skipping lightly over and blending in with edges of color used in STEP ONE.

STEP THREE: Dip cloth (sponge) into small amount of highlight color. Wipe off most of this on tissue paper (or similar) leaving only minute amounts of highlight color on applicator. Apply applicator to highest projecting portions of objects, with light strokes (daubs). Buff object with soft cloth.

COLOR COMBINATIONS

DESIRED EFFECT	STEP 1 (Crevices, Indentations)	STEP 2 (Overall Color)	STEP 3 (Highlight Color)
ANTIQUER BRONZE	Paris Green	Antique Bronze	Gold, Old or Brt.
ANTIQUER COPPER	Paris Green	Ant. Bronze w. mixed in Copper	Copper
ANTIQUER BRASS	Paris Green	Ant. Bronze w. mixed in Brass	Brass
FERROUS EFFECT	Brown or Black	Gun Metal	Silver, Old or Brt.
FRENCH ANTIQUE	Old Gold	Ivory	Terra-Cotta*
Etc., etc. or any other effects to suit personal tastes.			

* Cr reverse step 1 & 3



SKETCH TABLE POLICY

Artwork sent to local fanzine editors is usually turned into PAS for the sketch table if not accepted. If the artist has other ideas, he should say so at the time he submits art to the editor. Used artwork which would be good for framing or pinning to a fen den wall will also be sent to the sketch table, giving the artist an extra chance to gain more from his efforts than just egoboo.

Used artwork is solicited from other fanzines. Marked "used" in one corner on the back, and date or issue in which it was published if interested. But at least mark them "used" so that a fan will not buy a sketch for use in his own fanzine unwittingly. It is only fair if the editor is not going to display some of this fine work himself to give other fans a chance at it, and also to give the artist a bit of change.

Sketches sent directly to the table, and marked with a price will not be taken after a show and used for free in a fanzine, unless the artist so indicates when he sends the art. He should also say which fanzines he wishes to gift with his art, as there are many local fanzines in publication, if he has any particular feelings on this. In any case, art will not be removed from the sketch table collection without permission from the artist.

Unsold sketches now stand in the sketch table files which have been on the tables for two shows. This art will be returned to the artist (send stamps; this runs into money) or given out at artist's direction. SPEAK UP!

FANZINE EDITORS PLEASE NOTE

Many of you seem to take it for granted that I know every artist in fandom; I don't. You have these people's addresses, and could give them information about PAS. But don't depend on any artist getting around to writing to PAS; artists are -- as you may have noticed -- procrastinators. Instead send the artist's address to PAS, and we'll send out sample copies of the magazine and entry forms. Jelarang, TZ, Engram, Bug Eye...aw, c'mon, you guys! There's so many of you and only one of me; help PAS grow each year!

The intrepid Al Lewis and assorted local fans are interested in trying to make our own, specially designed medallions for trophies. At present we have not figured all the angles, but it looks promising. Anyone with any information about casting lead or other metals, plastics, making molds, lost-wax process, etc, contact Bjo.

The other possibility is to make copper-etched plates made with designs by fan-artists on them. We are now exploring these ideas.

Current trophies are small things, with narrow stand and backboard displaying plate (with info etched on) and a medallion of appropriate design -- or as close to it as possible. The selection includes "Diana the Huntress" as the fantasy design, Einstein-and-atom-symbol for SF illo, and Icarus (really an aviation medallion) for Astronomical. The rest of the awards generally have to settle for a choice of "victory" symbols, usually classical.

Production costs will be a major factor, but the main thing will be to have a set of fan-art designs with which to work. Perhaps a contest or some such, with the sponsors of the trophy as one (or more) of the judges. Ideas on this welcomed, especially from trophy sponsors and Interested Artists. You trophy winners; any suggestions?

JAPANESE ART CLUB

President: Yasufusa Kaneko, Committee for International Correspondence: Koichi Awatsu. They have 50 members, meet once a month, and publish an irregular fanzine full of Japanese SF art. Write Koichi, c/o Mr. Ikeda, 53 Kugahara, Ohta-ku, Tokyo, Japan for more information. They are interested in publishing foreign art in their zine, but the technique is rather complicated; it is done by some kind of copier (along the lines of a Thermofax or Xerox method, I gather). More info on this later in PAS-tell; or ask direct if interested.

It would be rather interesting to see a well-done (and well selected) International Portfolio of art; anyone interested in taking on the job of contacting, collecting and publishing?

Bjo's editorial

Sincere thanks to the people who have subscribed to PAS-tell and waited patiently for me to bumble through my life and problems to publication dates. Many of you are close to the end (next issue) of your sub, and I hope you all renew. With new backing and a H*O*M*E of our own to love and settle in, I have hopes of reviving your faith in PAS-tell and me. Meanwhile, my thanks seem pretty inadequate for those of you who have waited silently or offered encouragement instead of criticism.

Speaking of thanks, I think of Eiichi Kojima's wonderful gesture of offering a choice of one of his Chicon entries -- free -- to the current art show agent, Nancy Kemp. It is very seldom that these hard-working people get even a "thank you" note from the artists for whom they toil so freely. How much time or work would it take for an artist -- especially one who had made a substantial profit from the show -- to add a small color sketch to the agent's art collection? Gestures like this can assure more willing agents in future years, while stony silence from ungrateful artists will not do very much in the way of good public relations for PAS or fan artists in general.

Ed Curtis and Don Simpson have been kind to me, in the name of PAS director, and I appreciate it muchly. But my main interest is in seeing that the people who take in and care for art before each can get some recognition, too. Joni Stopa (Cornell), Burnett Toskey, Nancy Kemp & Dick Eney for worldcons; Bernie Zuber & Jessie Clinton for Westercos have been PAS agents...for YOU!

Next issue will have a lettercol (providing you out there write), another How*To article, more art material info, and some illos to break up the print; how about sendingsome for use?

New game for artists: break up fellow artists with a cliché, then try to top it. Send in yours..."Gee, it must be nice to do nothing but sit around all day drawing pictures....". "What is it; a boat?". Or when you are trying to plan a layout..."Say, as long as you aren't doing anything, why not...."

FROM:
PROJECT ART SHOW
Bjo Trimble, Director
5571 Belgrave Ave.,
Garden Grove,
California,
92641

This issue is in your mailbox
BECAUSE:

- Sub (___ Sub expires next issue)
- Sample (Interested in subbing?)
- PAS helper: THANK!
- Trophy sponsor
- Name is mentioned
- PAS-tell review
- DisCon PAS entrant

note new address →